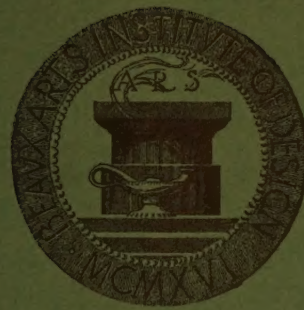


THE BULLETIN OF THE BEAUX ARTS INSTITUTE
OF DESIGN



SCHOOL YEAR

1937

1938

BEAUX ARTS INSTITUTE OF DESIGN

Incorporated 1916, under the Regents of the University of the State of New York

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The Critiques in THE BULLETIN are presented as an unofficial opinion by a member of the jury delegated for this purpose, and should not be interpreted as the collective opinion of the jury.

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LETTER TO THE DIRECTORS OF THE ARCHITECTURAL SCHOOLS AND ATELIERS AND ALL OTHERS COOPERATING WITH THE BEAUX-ARTS INSTITUTE OF DESIGN, SENT APRIL 6, 1938:

As promised in our letter of February 26th, we are sending you herewith the prospectus for next year's operations. For the sake of brevity and because all details have not been worked out to completion the following description of our plans has been put in outline form. A questionnaire has been included to allow you to make your comments and suggestions. Since ours is a cooperative venture, we hope you will give it your serious and immediate attention.

It seems unnecessary to review the history of the Beaux-Arts Institute of Design, but it is well to remember that it was started to aid draughtsmen and designers at a time when architectural schools were few and training was acquired chiefly in offices or private ateliers. As architectural schools increased in number these availed themselves of the method set up by our organization until today it has become the clearing house for the work of the schools and ateliers throughout the country.

With easier availability of a university education in recent years the number of draughtsmen trained exclusively in offices and ateliers has appeared to decrease and so our work has been conducted mostly for the benefit of the schools. We are glad to be of that service and will continue it. However, we believe, and through numerous conferences with the Educational Committee of the American Institute of Architects, which is interested at this moment particularly in the work of the State Architectural Registration Boards, we have become convinced that there still exist a great many young men who are unable to get a university education and a great many others who, having completed their schooling, are at a loss during their apprenticeship in an office to continue their architectural design under proper direction. We are of the opinion that not only should these two groups have assistance but that under proper stimulation the entire profession can be encouraged to help them.

The American Institute of Architects has for some time been sponsoring aid to these men in the form of Mentorship, which is briefly a method whereby architects are put in touch with one or more draughtsmen in their community to guide them in their preparation for the registration examinations. Nothing, however, has been done regarding a lending hand in architectural design.

We are now planning to have the same agents who have been advancing the mentorship idea help to further the work of our agency relating to design only. The American Institute of Architects will appeal to the regional directors and the educational committees of every

chapter to foster an interest in the unaffiliated draughtsmen, designers, and college graduates and encourage participation in our problems. Thus we hope to get back to the fundamentals of our organization, broaden the scope of our work, and allow the members of the profession to help those who need their assistance.

Related to this movement is another of equal importance. For these many years the judgments have been held in New York, primarily because the organization was established here and New York offered a concentration of architects from which jurors could be readily chosen. There is no question, however, but that the underlying idea of this work is capable of further development and should be introduced to other communities. Not only would this have the effect of increasing the interest of the profession in architectural education, but would result in the community becoming more interested in the profession and its work.

It would allow the students to feel that their work was being judged not by one group of architects but by several. The central office would be maintained in New York to which all drawings would be sent and records kept. The drawings would then be sent to the city at which the judgment was to be held. A representative of the central office would be present at each judgment in order to guide procedure and to direct the continuity of the established quality of work. It is hoped the local chapters of the American Institute of Architects may become the center of the judgments held in these various cities and that their educational committees will aim towards an active participation in this work. Thus a national organization among architects for the advancement of architectural education will be established.

In line with these points of view it has seemed reasonable to make certain changes. These follow briefly:

1. *Board of Trustees:* To be augmented by members selected from other cities, thus allowing for a national point of view. The new Board will give further consideration to a change in the name of the organization.
2. *Membership:* In addition to our present active membership a drive will be made to enlist a larger membership among the profession, in schools and cities throughout the country. Regular membership will be \$10 per year. There will also be Sustaining and Benefactors Membership to include

those outside the profession who believe our cause is worthy of their support.

3. *Donations:* An appeal will be made to donors to help put the organization on a self-sustaining financial basis. We intend to appeal to all architects and laymen who have manifested a particular interest in our work, as well as former students who have through their Beaux-Arts Institute of Design work, or as Certificate holders and Paris Prize winners benefited particularly by our aid.
 4. *Judgments:* In future all judgments will not be held exclusively in New York. Arrangements will be made to have one judgment each next year in Chicago, Detroit and Boston. Other cities to follow when arrangements can be made.
 5. *Juries:* Juries will be comprised of local men in each case, and an attempt will be made to announce names of jurors when programs are issued.
 6. *Programs:* Although retaining a central educational committee it is planned to have more programs written by members in communities outside of New York.
 7. *Number of Problems:* To be decided by questionnaire.
 8. *Prize Problems:* An effort will be made to have more prize problems each year.
 9. *Collaborative Problem:* One problem a year will be given in which painters, sculptors, mural designers and architects of any one school will collaborate. It is hoped this will be a prize problem and credit will be given to competing architectural students who are registered.
 10. *Awards:* There will be no Half Mention on Class A, B, and C problems in the future. The lowest mark will be a Mention. Other marks remain. Half Mentions will be awarded only on 9-hour sketches and Paris Prize Preliminaries.
 11. *Certificates:* To be issued as before and on the same basis of credits.
 12. *Registration Fee:* To remain as at present for full year and half year terms. Single problem registrations, however, will be reduced to \$2.00 per problem. This is done to permit participation by schools or individuals who cannot afford or do not care to participate in the half or full term schedule of problems. It is intended that this will be of assistance to those who are preparing for registration.
 13. *Program Service:* To be raised from \$25 to \$50.
- This has been done since it appears the only way certain schools are able to help us from their budgets.
14. *Preliminary Sketches:* These will be required as at present, but will not be reviewed by an H. C. Jury. Only the drawings considered for a First Mention, First Mention Placed or Medal will be checked by the jurors for too great a departure from the original sketch, and if so they will be marked H.C. by them.
 15. *Size of Drawings:* The sheet size of some of the Class A and Prize problems will be reduced in order to cut down on manual labor without jeopardizing presentation of ideas.
 16. *Photographs or Models:* The experiment tried this year in Class B of having students submit photographs of models in lieu of perspectives will be encouraged.
 17. *Eligibility for Prize Awards:* The rule regarding awards on money prizes will be changed to include as eligible any student registered for the full half year in which such prize problem is given.
 18. *Bulletin:* Negotiations are being carried on to have the information now contained in the Bulletin included in one of the important monthly architectural publications. Should this fail, the Bulletin will continue in its present form.
 19. *Supplementary Photographs:* Should full-size photographs of the highest awards of any judgment be desired, arrangements have been made to supply such at a minimum cost. Details can be supplied by New York headquarters.
 20. *Traveling Exhibits:* To be sent out monthly at the request of the schools.

QUESTIONNAIRE

1. Do you think a change in name of the organization would be of any aid in expanding our work?
2. Have you found six (6) problems during the year too many and would you prefer five (5) next year?
3. Have you any comments to make on this year's Class C problems?
4. Comments on either Class A or Class B and suggestions for next year?
5. Comments on changes described in letter?

OTTO TEEGEN, DIRECTOR
DEPARTMENT OF ARCHITECTURE

AN ALUMNI CLUB

CLASS A PROJET III

JUDGMENT OF MARCH 1, 1938

An Alumni Club composed of graduates of a small college, residing in a large city, proposes to build a new building. The purpose of the Club is to provide a meeting place for members and their friends, and a center for alumni activities. The restaurant does an active business, particularly at lunch time.

The lot available is an interior lot in the city, measuring 40 feet in width, from center to center of party walls, by 100 feet in depth. The front faces an attractive street near the business center. At the rear there is an alley. The building may extend the full depth of the lot, but above the height of 18 feet, the rear wall must set-back 10 feet from the lot line. The building shall not exceed five stories in height, exclusive of basement.

The Club will contain:

1. A lobby with adjacent coatroom, washroom, business counter, cigar stand, and a small reception room for non-members.
2. A lounge.

3. A large tap room, containing a bar and a self-service cafeteria for the use of members only.
4. A large dining room for members and guests with table service only.
5. Two or three private dining rooms of different sizes, some of which may be thrown together for large private entertainments.
6. Billiard and card rooms.
7. A small library.
8. A few bedrooms for transients.
9. Kitchen, serving pantries, service locker rooms, washrooms and storerooms.
10. One or two small business offices.
11. At least one elevator.

Attention should be given to the interior design. The proportions of the important rooms, their relation to one another and to the circulation should be carefully studied.

JURY OF AWARD

MAX ABRAMOVITZ
JAMES B. BELL
FREDERICK G. FROST
JAMES GAMBARO
MAURICE GAUTHIER
WILLIAM GILLETTE

PHILIP L. GOODWIN
EDWARD S. HEWITT
GEORGE A. LICHT
JOHN C. B. MOORE
GEORGE N. PAULY

PETER SCHLADERMUNDT
JAMES STEWARDSON
HAROLD TATTON
OTTO TEEGEN
WILLIAM VANALEN
LEONARD B. WAMNES

CRITIQUE

The purpose of this exercise was to focus attention on the study of interior volumes, carefully related to one another, well composed together, and arranged on more than one floor. Problems of this nature enter into the design of every building of a certain degree of complexity and must receive appropriate consideration. The difficulties involved in this particular program were not, however, insuperable. There was freedom of choice in the location of the principal rooms, the overall dimensions and the number of permitted floors were ample for the development of any scheme, and no particular arrangement was favored. In examining the drawings the jury took into consideration the following:

1. *General indications of serious study.*

The presence or absence of this quality in the final drawings inevitably disposed the jury favorably or unfavorably. Careful line drawings were preferred to

flashy renderings, and received more attention. Odd details, like blacking in portions of plans and leaving others white, or inserting strips of arbitrary color between drawings impressed the jury unfavorably, as did poor lettering. One student received H.C. for submitting a blueprint in place of a drawing required in the regulations. Compliance with the spirit of the regulations and the programs would eliminate such mistakes, which entail loss of time and effort.

2. *Basic scheme showing reasonably efficient arrangement of the building with proper provision for the necessary functions of the Club.*

The basic ideas developed in the esquisse determined the line of subsequent study. Students with very poor esquisses were unable to redeem them, and failed in consequence. This no doubt caused a certain amount of hardship. But the purpose of the esquisse exercise is to train students, particularly advanced students, to exam-

JOHN C. B. MOORE

ine several possible schemes and choose between them within a short space of time.

A good deal of leniency with faulty esquisses was shown in the judgment, provided the final drawing exhibited signs of effort to improve the defects. The most common serious fault consisted in placing services across the back of the entire building on several floors, thereby cutting off light and air from principal rooms. Artificial ventilation and illumination may be acceptable in restaurants or public meeting places where lack of space permits no other solution, but in the case of a Club members pay dues for the very purpose of having space, light, air, agreeable surroundings and even out-of-date fireplaces, which are not always available elsewhere. Plans with many principal rooms on the interior were generally rejected.

Plans showing the lounge on the street floor next to the main entrance were also generally rejected. A lounge so placed clearly lacked the dignity and privacy necessary for the principal meeting room of a Club. In this connection the jury noted the submission of E. G. Dollar, University of Pennsylvania (Mention, not photographed). He indicated just such a scheme in his esquisse, but by careful study and clever arrangement of floor levels and partitions he succeeded in separating the lounge from the entrance. Another error in his scheme, not so well corrected, was the excessive central stair, for the sake of which the service areas were too much reduced. The combination of these two defects prevented him from receiving a medal.

3. *Careful development after the initial choice of scheme.*

When this portion of the study was adequate, drawings generally received mentions in spite of faults in basic schemes. Drawings which showed the structure, including the party walls, and columns or bearing walls supporting reasonable floor spans, were commended. Indication of these essentials distinguishes the work of serious students who intend to become architects equipped to design buildings in reality as well as on paper.

4. *Good proportions of the interior volumes, and good relationship of the volumes to one another.*

Excellence under this heading, in addition to good working arrangement and careful development, accounted for the majority of medals. It indicated a comprehension of the essential purpose of the program.

5. *Correlation of the elevation with the internal scheme, correct scale, expressive quality and appropriate character.*

Excellence under this heading also distinguished the medals from the lower grades, and conspicuous lack of attention to these factors accounted for a number of

failures. Among the latter, were some designs with large rooms across the entire front of the building masked by two or more motives in façade, cutting across the spaces behind in wholly arbitrary and inexpressive fashion.

Comments on individual drawings photographed:

D. Baker, Armour Institute of Technology, First Medal.

A small club building, divided in two parts. The front portion contains the principal rooms. The bedrooms and library are placed in a small pavilion at the rear of the lot. This scheme gives ample light to all rooms and makes a charming arrangement. The interior volumes and the masses of the building are well studied, the elevation is simple and in good character. The whole design is outstanding for its simplicity and freshness.

P. E. Falkenstein, University of Pennsylvania, First Medal.

An excellent, clear cut plan, more conventional than the preceding, but also more adaptable to normal city conditions. The building is conservative in arrangement and design, and suitable for a Club. The entrance lobby is ample, giving easy access to coatroom, toilet room, reception room, and business counters. The stairs are well placed and the ground floor opens through to the tap room. The two other principal rooms, the dining room and the lounge, are placed across the front of the building on the second and third floors. The second floor is entirely devoted to dining areas, including the main dining room and the private dining rooms, with services between. The third floor contains lounge and game rooms and the fourth floor contains the bedrooms and the library, which is well placed in an isolated position at the front of the building. Kitchen and service facilities are ample. The character is excellent and the façade expresses well the volumes which are behind it.

J. A. Borreca, New York University, Second Medal:

This is a clear plan in which the principal rooms are well placed. Advantage is taken of setbacks at the rear of the building to form attractive terraces. The placing of the library on a balcony in the lounge is questionable. It lacks the necessary quiet and seclusion. The elevation of this project is not particularly pleasing in its proportions; the accident occasioned by the library balcony is unfortunate. The unequal emphasis resulting from expressing the small openings in black, and the large opening in white, is somewhat misleading.

C. B. Willits, University of Pennsylvania, Second Medal:

A conservative scheme with good interior volumes and excellent progression from one interior space into another, even though the central stair tends to block off

the passage from front to rear on the first and second floors. The elevation is simple and in good character.

B. Romberger, Princeton University, Second Medal:

An extremely simple plan in which the principal rooms are again well placed. The kitchen at the rear of the second floor is an efficient arrangement although it cuts off light which might have been used for public rooms. The interior volumes are less carefully studied in their relation to one another than in the examples previously mentioned. The interior decoration is rather severe and mechanical. The elevation is also severe, but has distinct elements of strength.

J. D. Murphy, University of Illinois, Second Medal:

An unusual scheme which was awarded second medal for its originality. All the floors from the first to the third open upon a well back of the large opening at the front of the building. It is doubtful whether this arrangement would in fact be agreeable as the units cannot be isolated from one another. The drafts from the front door would be felt in the lounge and dining room and the noise of the dining room would be heard on the floors below. The elevator and main stairs, opening

directly into the principal rooms, would be subject to similar criticism. The most interesting feature of the scheme is the arrangement of the lounge with ventilation and light from both ends.

The drawing of J. Ransohoff, New York University, Mention, was also noted for its rooms extending from front to back of the building. This arrangement would be most pleasant. Other defects, particularly the unfortunate masses of the elevation, prevented it from receiving a medal, but the scheme was thought especially interesting.

R. C. Koelle, University of Pennsylvania, Second Medal:

A straightforward plan with the principal rooms well placed and in good spatial relation to one another. The elevation was less carefully studied.

The awards were distributed as follows:

2 First Medal	44 Half Mention
5 Second Medal	50 No Award
25 Mention	4 Hors Concours

Total Submitted 130

A CENTRAL MOTIF OF A REVIEWING STAND

CLASS B ESQUISSE-ESQUISSE III

JUDGMENT OF MARCH 1, 1938

A large city has felt the need for an adequately designed reviewing stand which can be quickly set up on its main avenues when an occasion for celebration arises.

The first occasion of its use is to be the celebration of George Washington's Birthday.

The materials are to be such that the stand may be taken down and stored, and it is desired that the less structural elements may be flexible enough and perhaps of a material that can be cheaply altered, to permit variations in the character of decoration to approach

the spirit of the other various fête days on which it is put to use.

The stand shall contain a place of honor for the chief executive and afford accommodations for fifty officials. A protective canopy is to be provided. Access to the stand shall be from the rear. The area of the stand proper shall not exceed 40 feet by 25 feet, exclusive of the access. The stand is flanked on either side by spectator stands.

JURY OF AWARD

MAX ABRAMOVITZ

JAMES GAMBARO

WALTER KILHAM, JR.
WILLIAM E. SHEPHERD

CRITIQUE

This subject often repeated in one form or another as a program for students still offers its difficulties. The jury felt a Mention sketch which should produce a structure that was demountable, temporary in character, holiday in spirit, and effective from any street angle was not presented.

MAX ABRAMOVITZ

J. H. Bailey, New York University, offered the most interesting of the solutions. It was flexible and demountable. The position of the canopy could be easily varied. The poles and flags could have been arranged in a simpler pattern.

L. A. Daly, Catholic University of America, presented

an interesting idea. The canopy, held on poles, could be easily raised to its desired height. The seating platform was too heavy in appearance.

C. P. Schumacher, University of Notre Dame, had a simple and straightforward study, using pipe construction, but the side view was unstudied and the seating platform uninteresting.

R. R. Sullivan, University of Notre Dame, scheme presented a formal canopy with effective supports. The seating platform was unstudied.

A. Jakubowski, Armour Institute of Technology, presented a good spirited sketch displaying temporary character. The section was questioned.

A. J. Miller, Catholic University of America, had a good sketch using drapery effectively but it lacked any feeling of scale.

E. R. DeZurko, University of Illinois, had a colonnade scheme with a raised platform. It was an interesting approach although it would be difficult for the officials to be seen from below. The demountability of this scheme was questioned.

The awards were distributed as follows:

7 Half Mention	84 No Award
Total Submitted 91	

DECORATION FOR THE LOBBY OF AN INDUSTRIAL BUILDING

MURAL DECORATION PROGRAM III

JUDGMENT OF MARCH 14, 1938

A number of large corporations of the Steel Industry propose to erect an Industrial Building at an Exposition for the display of the fabrication and uses of steel. The main entrance to this building will be through a circular lobby on the axes of which are the entrances to three large exhibition halls as illustrated on the accompanying drawing. The walls of the circular lobby are to be decorated expressing definitely the function of the building. The surface is plaster and fresco or tempera medium may be used for the decoration or any other suitable

material such as mosaic, glazed tile, colored cements, etc.

The lobby is 90 feet in diameter and will be illuminated exclusively by indirect lighting. The designer should, therefore, give careful consideration to the appropriate use of color on the walls and ceiling.

The steel industry is tremendous in its scope and enters into practically everything of everyday life, railroads, building industry, machinery, kitchen utensils, so that the subject matter which is available for this decoration is unlimited.

JURY OF AWARD

LEWIS G. ADAMS
ALOIS FABRY, JR.

REGINALD MARSH
GEOFFREY NORMAN

WILLIAM E. SHEPHERD

CRITIQUE

GEOFFREY NORMAN

Many of the drawings submitted for this problem demonstrate an elementary fault in mural painting. This is the failure to understand or properly evaluate the relationship of the scale of the design to the area to be decorated. The height of the wall, in this case being given as fifty feet, the student should attempt to conceive in his mind the level from which the decorations would actually be viewed. In some instances much valuable area was sacrificed in the lower portion of the wall to monotonous forms which the eye was obliged to scale before reaching the theme or main interest of the decoration.

One of the more successful solutions from the point of scale is that submitted by F. H. Norris of John Herron Art Institute. The spectator approaching this mural finds himself comfortably related to the scale of the deco-

ration which occurs at eye-level. The upper and larger area of the wall is reserved for huge symbolic forms suggestive of the main theme. This solution illustrates a happy and interesting contrast which is achieved in playing one complimentary motif against another, one complimentary area against another, one color against another. Moreover, the lower portion is devoted to the *literal* treatment of the uses of steel and is depicted pictorially, whereas the large masses are reserved to depict *symbolically* the forces that enter into the production of steel.

Another consideration which the painter should bear in mind is the appropriateness of the design in relation to the subject matter. This embraces not only the forms but the coloring. For instance one solution attracted attention because of its simplicity of composition and

smart effect created by the use of soft beige, black, and chromium, but this coloring and treatment was not considered suitable for a decoration descriptive of the many phases of the steel industry, being more suggestive of a salon for the display of expensive fur coats.

A successful entry, that of N. B. Wheeler, of the Beaux-Arts Atelier, attempts to utilize several of the new media now being used quite extensively in mural decoration. The use of stainless steel was considered very appropriate and interesting in conception. The design also showed great display value for the type of building for which the decoration is intended, due to the novelty of treatment through the use of glass, mosaic, and low-relief sculpture. She also considered the important role played by artificial lighting in modern commercial mural work. A better rendering, however, would have added greatly to the presentation.

In designing a large area, it is well to keep in mind that a wall completely filled from top to bottom can be overpowering and its effectiveness diminished through overcrowding, and that it is essential to introduce what may be termed—a breathing space for the eye. A carefully evolved symbolic mass or group becomes doubly effective if contrasted with it are secondary areas that help to emphasize it. If skillfully used the primary and secondary motifs have the tendency to allow the eye to travel with a certain rhythm across the decoration. Such secondary areas tend to increase the intrigue with which the spectator's eyes are lead to the important areas thus renewing interest in the decoration. This is equally true in the application of color and movement.

This is illustrated in the solution by L. Trissel of John Herron Art Institute. His design has too many conflicting movements. Failure to subdue certain motifs rebuffs one and fails to give a sense of organized and directed movement. Although allowance should be made for the softening effect of the fresco medium se-

lected, nevertheless, the continuous and conflicting movement causes the eye to seek escape.

On the other hand a design by H. Ekblad of New Haven, had a very strong sense of order, precisely stated. The full import of the subject, however, is sacrificed to an over-production with its symmetry. The softness of the colors used creates on the whole an effect of delicacy and daintiness not exactly in character with steel. Color is descriptive and the use of soft blues, tans, and pink are not suggestive of the vital forces inherent in the steel industry.

E. L. Bard and J. D. Duncan of Yale University, got away from a literal interpretation and expressed an interest in formalized symbolic design. Duncan's central mass is original in its thought but the detail in the side masses is weak, obvious, and is more suitable to illustration for a children's book.

The submission by L. Leichtag of the Beaux-Arts Atelier, has a powerful central mass. The simplicity, strength and sense of the structural support to the ceiling in this composition is very good, but the decorations on either side of the central motif are inadequate.

A word about the details submitted with some of the designs. A full size detail should present a fragment of the wall and present it not only from the standpoint of technical handling but as a fragment of some important area which will indicate the artist's ability to deal with some particularly difficult problem in the decoration. A detail should demonstrate the ability to handle the subject matter convincingly at full scale and therefore it is desirable to show some section which puts this ability to the test.

The awards were distributed as follows:

3 First Mention	4 Half Mention
11 Mention	25 No Award

Total Submitted 43

A BANK INTERIOR

CLASS B PROJET IV

The Directors of a large commercial bank of a metropolis have authorized the construction of a building to house branch offices of the bank. The new branch is in the same city but located in a section which is devoted to textile manufacturing. It is desired to attract this business to the bank.

The main banking room in this case is regarded as the most important single element in the building and the directors feel that the various other arrangements of

the building, in particular, the exteriors can be adjusted to the interior design requirements of the banking room.

The site is a rectangular corner lot, 40 by 100 feet, with the narrow frontage on a thoroughfare and the wide frontage on a side street. The building will fill the entire area of the lot; and the major portion of the street level floor will be occupied by the banking room the design of which is the subject of this problem. The rear

JUDGMENT OF MARCH 15, 1938

portion of the building, measuring approximately 20 feet by the width of the lot (40 feet), is required for access to the other two bank floors above and to public safe deposit vaults in the basement. The main entrance to the banking room is in the narrow frontage on the thoroughfare. The clear height of the first floor shall not exceed 30 feet.

The requirements of the banking room are:

1. Daylight lighting from the side street (also from thoroughfare if desired). Provide artificial illumination.
2. Arrangements for 8 to 10 tellers (cages or open counters).

JURY OF AWARD

W. POPE BARNEY
NEMBARD N. CULIN
ALFRED FELLHEIMER
IRVING D. HARRIS
DON HATCH
ROBERT S. HUTCHINS

3. The usual tables or counters for customers' writing requirements.
4. An officers' subdivision, accommodating four desks, and arranged for interviewing customers.
5. Seating space, for customers awaiting interviews with the officers.
6. Adequate work space for the tellers and separated from the public area.

The directors of the bank feel that a suitable decorative quality in the interior will be a financial asset and that any reasonable cost incident to its achievement is justifiable.

A. MUSGRAVE HYDE
WILLIAM WELLES KNOWLES
CHARLES L. NUTT
RONALD HOYT PEARCE
EUGENE SCHOEN
PAUL SIMPSON

FRANCIS SWALES
OTTO TEEGEN
L. A. REINHARD
LEONARD B. WAMNES
LESSING W. WILLIAMS

School Representative: K. J. Heidrich, Pennsylvania State College

CRITIQUE

The program calls for the design of a Bank Interior to house branch offices of a large Commercial Bank in a section of a metropolis devoted to textile manufacturing.

The site is rectangular 40 feet by 100 feet with the narrow frontage on a thoroughfare and the wider frontage on a side street. The rear 20-foot portion of building to provide access to the other two bank floors above, and to Public Safe Deposit Vaults in basement.

The plan requirements of a building of this type are relatively simple, consisting of the following:

1. Manager's office located near main entrance and separated from the public space by a low solid railing, with desk space for Manager, two assistants, a stenographer and a customers' table with ample allowance for chairs and circulation.
2. Frontage for four or more Tellers' wickets with minimum spacing of five feet on centers, a Note Teller adjoining Manager's office and an Adjuster.
3. Working space back of Tellers of not less than 10 feet depending upon whether an open bank counter is used or each Teller's space enclosed.
4. Telephone booth adjacent to Manager's office.
5. An enclosed space for bookkeepers and their accounting machines accessible to the Tellers.
6. Adequate rest, locker rooms and toilets for men

and women employees—these may be located in the basement or mezzanine floor.

7. Public space not less than 15 feet wide for access to Tellers and placement of check desks.

8. Stairway to Safe Deposit Department in basement preferably leading from Banking Room and within sight of Manager's office.

Many of the designs submitted failed to conform to these requirements and presented impossible plan arrangements. The program suggestion that the interior design recall the location of the Bank in a section devoted to textile manufacturing was ignored with but few exceptions.

The premiated designs generally embodied reasonable working requirements of a branch bank.

The design submitted by J. H. Hudson, Oklahoma Agricultural and Mechanical College, shows a practical plan coupled with an interesting and simple decorative wall treatment recalling a textile pattern.

That submitted by J. L. Thorne of Pennsylvania State College, while effective, devotes unnecessary space for the public to the detriment of banking operations.

R. H. Strasmyer of Pennsylvania State College indicated a practical plan arrangement based on a corner entrance but with too spacious a public space.

ALFRED FELLHEIMER

The jury recommends that students acquaint themselves with the practical requirements of a projet to the end and that their design may at least be somewhat in accord with the realities.

The awards were distributed as follows:

3 First Mention Placed	80 Half Mention
5 First Mention	52 No Award
27 Mention	4 Hors Concours
Total Submitted 171	

A COMMON GRAVE FOR THE VICTIMS OF A DISASTER

CLASS A ESQUISSE-ESQUISSE IV

JUDGMENT OF MARCH 15, 1938

A disastrous explosion in a small town had cost the lives of twenty-five children who had been assembled in a small building where they spent the day while their parents were employed in a nearby plant.

An investigation later disclosed that the explosion was due largely to the negligence of proper city supervision in maintaining safety regulations.

A committee of these poor and bereaved parents have collected money to build a common grave for these

twenty-five children.

A common ditch is to be dug on the side of a hill in which shall be placed the remains of the victims. This site is easily visible from the town for it terminates and overlooks the site upon which the disaster occurred.

It is the hope of the committee that the design to enframe this grave shall be of a character that shall not only recall to them their dear ones, but shall serve as a lesson against further civic negligence.

JURY OF AWARD

WILLIAM WELLES KNOWLES
PAUL SIMPSON

OTTO TEEGEN
LEONARD B. WAMNES

LESSING W. WILLIAMS

CRITIQUE

PAUL F. SIMPSON

The Jury was greatly pleased by the sketches presented for consideration. In their opinion, however, many students went beyond the limits or desires of the program by designing memorials that were too obviously of heroic and monumental stature. The Jury was strongly of the opinion that great simplicity in form and, particularly, in character should be a basic attribute. As a result many sketches that were brilliantly

conceived and presented failed to receive an award. In view of the preponderance of monumentality the Jury did include in its awards a few of the more simple ones because of their sheer design merit.

The awards were distributed as follows:

5 Mention	
8 Half Mention	93 No Award
Total Submitted 106	

REPORTS OF JUDGMENTS

DEPARTMENT OF ARCHITECTURE

CLASS A PROJET III

AN ALUMNI CLUB

AWARDS

130 DRAWINGS SUBMITTED

ARMOUR INSTITUTE OF TECHNOLOGY:

First Medal: D. Baker
Mention: B. J. Parks, C. A. Saletta
Half Mention: T. Cunningham, H. M. Iwasa, L. A. Johanson, R. Kliphardt, W. J. V. Litwin
No Award: 9

CARNEGIE INSTITUTE OF TECHNOLOGY:

Half Mention: K. D. Brown, W. C. Livingston, J. E. Pekruhn, J. F. Thomas, J. C. Wessenaer

No Award: 4

Hors Concours: R. J. Harrington

CATHOLIC UNIVERSITY OF AMERICA:

No Award: 3

CLEVELAND SCHOOL OF ARCHITECTURE, W.R.U.:

Half Mention: E. F. Broggini, W. O. Cain, V. M. Kluth, E. A. Moulthrop, K. V. Shimmon
No Award: 6

GEORGIA SCHOOL OF TECHNOLOGY:

No Award: 2

ATELIER GNERRE, NEW YORK CITY:

Mention: G. L. Thompson

Half Mention: C. Sanfilippo, W. G. Sullivan

JOHN HUNTINGTON POLYTECHNIC INSTITUTE:

Mention: J. P. Ceruti, P. P. Dubaniewicz

NEW YORK UNIVERSITY:

Second Medal: J. A. Borreca

Mention: T. B. Benedict, G. T. Edmonds, R. T. Handren, J.

Ransohoff, K. S. Slobodien, H. Tolmachoff

Half Mention: W. S. Falkenstein, E. Kasztelanic, J. S. Sharp,

W. R. Tappan

No Award: 2

Hors Concours: L. S. Moon

OKLAHOMA AGRICULTURAL & MECHANICAL COLLEGE:

No Award: 3.

PENNSYLVANIA STATE COLLEGE:

Mention: G. A. Downs

Half Mention: J. C. Didinger, R. L. Ferris

No Award: 3

PRINCETON UNIVERSITY:

Second Medal: R. B. Romberger

Mention: J. H. Finch

Half Mention: E. F. Iversen, A. B. Jacobs, E. W. Koerber, C. C.

Taylor

Hors Concours: J. G. Faron

UNIVERSITY OF ILLINOIS:

Second Medal: J. D. Murphy

Mention: J. F. Bartels, R. A. Strauch

Half Mention: C. B. Cole, H. W. Frank, W. L. Horstman, M.
Hettrick, G. C. Lay, H. S. Pawlan, D. A. Reed, T. S. Twer-
dahl, C. H. Warriner

No Award: 9

Hors Concours: D. P. Stevens

UNIVERSITY OF NOTRE DAME:

No Award: 1

UNIVERSITY OF OKLAHOMA:

No Award: 3

UNIVERSITY OF PENNSYLVANIA:

First Medal: P. E. Falkenstein

Second Medal: R. C. Koelle, C. D. Willits

Mention: E. G. Dollar, B. B. Hyde, J. G. Jones, A. C. Lyras

Half Mention: N. H. Abrams, N. T. Barnes, W. F. Bonner, R.

A. Herman, E. L. Kennedy, M. S. Kermacy

No Award: 2

YALE UNIVERSITY:Mention: T. G. Crapster, Jr., E. C. Granbery, Jr., W. V. Jud-
son, J. Miller, O. M. Ober

Half Mention: G. A. Dudley, W. Hirsh, 2nd

No Award: 1

UNAFFILIATED:**JOHNSTOWN, PENNSYLVANIA:**

No Award: 1

NEW YORK CITY AND VICINITY:

Mention: V. A. Girone

No Award: 1

CLASS B ESQUISSE-ESQUISSE III**AWARDS****ARMOUR INSTITUTE OF TECHNOLOGY:**

Half Mention: A. Jakubowski

CATHOLIC UNIVERSITY OF AMERICA:

Half Mention: L. A. Daly, Jr., A. J. Miller

NEW YORK UNIVERSITY:

Half Mention: J. H. Bailey

A CENTRAL MOTIF OF A REVIEWING STAND**91 DRAWINGS SUBMITTED****UNIVERSITY OF ILLINOIS:**

Half Mention: E. R. DeZurko

UNIVERSITY OF NOTRE DAME:

Half Mention: C. P. Schumacher, R. R. Sullivan

DEPARTMENT OF MURAL DECORATION**MURAL PROGRAM III****AWARDS****ART INSTITUTE OF JOHNSTOWN:**

No Award: 1

BEAUX-ARTS ATELIER:

First Mention: N. B. Wheeler

Mention: W. D. Faucett, L. Leichtag, A. Lukavich

No Award: 1

DAYTON ART INSTITUTE:

Half Mention: G. Borchres

No Award: 4

JOHN HERRON ART INSTITUTE:

First Mention: F. H. Norris, L. Trissel

No Award: 7

RHODE ISLAND SCHOOL OF DESIGN:

No Award: 3

DECORATION FOR THE LOBBY OF AN INDUSTRIAL BUILDING**43 DRAWINGS SUBMITTED****YALE UNIVERSITY:**Mention: E. L. Band, F. D. Duncan, Jr., W. B. Eberhard, S. B.
Kearl, W. Tate, T. W. Wells

Half Mention: V. Hammersmith, L. A. McMillen, M. Mace

No Award: 8

UNAFFILIATED:**NEW HAVEN, CONNECTICUT:**

Mention: H. Ekblad

NEW YORK CITY AND VICINITY:

Mention: J. Musacchia

No Award: 1

CLASS B PROJET IV

A BANK INTERIOR

AWARDS

171 DRAWINGS SUBMITTED

ARMOUR INSTITUTE OF TECHNOLOGY:

Mention: A. Jakubowski, H. L. Mikolajczyk, G. Scott
 Half Mention: A. Kubicka, T. E. Moseley, H. A. Nielsen, J. Rea, Jr., A. M. Richardson, Jr., J. Wilkinson, G. E. Danforth, A. Goers, M. Goldsmith
 No Award: 3
 Hors Concours: E. R. Fenske

CARNEGIE INSTITUTE OF TECHNOLOGY:

First Mention: J. J. Stevenson
 Mention: F. T. Loeffler, J. C. Morehead, Jr.
 Half Mention: J. DeGregory, L. E. Fry, R. E. Girts, A. W. Hajjar, H. P. Poli
 No Award: 1

CATHOLIC UNIVERSITY OF AMERICA:

Mention: B. Ameche, E. G. Fellingner, D. M. Mandris, A. H. Snipes
 Half Mention: E. Beery, Jr., S. L. Chaconas, B. M. Crocitto, J. T. Gaiser, R. E. Higdon, J. F. Law
 No Award: 8

CHICAGO TECHNICAL COLLEGE:

Half Mention: A. E. Silbert

CLEVELAND SCHOOL OF ARCHITECTURE, W.R.U.:

Half Mention: D. M. Bower, W. R. Bower, L. M. Druckenbrod, Jr., R. A. Keller, J. A. Klug, C. B. Warner

ATELIER DENVER:

No Award: 1

DREXEL INSTITUTE ATELIER:

Half Mention: A. P. Sciarra, D. B. Webb
 No Award: 2

GEORGIA SCHOOL OF TECHNOLOGY:

Mention: H. E. Cobb
 Half Mention: M. Borges, Jr., M. Cason, C. Link, J. D. Shafer, J. W. Simms
 No Award: 4

ATELIER GNERRE, NEW YORK CITY:

Half Mention: M. B. Schimenti
 No Award: 1

JOHN HUNTINGTON POLYTECHNIC INSTITUTE:

Half Mention: V. Carlino, A. R. Szabo, J. A. Trojanski

ATELIER NELSON, CHICAGO:

No Award: 2
 Hors Concours: S. W. Louie

NEW YORK UNIVERSITY:

No Award: 2

OHIO STATE UNIVERSITY:

No Award: 1

OKLAHOMA AGRICULTURAL & MECHANICAL COLLEGE:

First Mention Placed: J. H. Hudson
 Mention: D. McPheeters
 Half Mention: R. L. Brown, E. W. Dykes, J. W. Jones, T. B. Maule, J. G. Williams
 No Award: 7

PENNSYLVANIA STATE COLLEGE:

First Mention Placed: R. H. Strasmyer, J. L. Thorne
 First Mention: F. M. Eby, C. D. Kremer
 Mention: R. G. Booth, W. E. Kremer, A. H. McIntire, Jr., M. Minnich, J. E. Stewart, J. R. Suydam
 Half Mention: R. Ambrose, A. C. Cooper, D. A. Gilbert, W. F. Jones, R. V. Shuss
 No Award: 1

PRINCETON UNIVERSITY:

First Mention: W. D. Vanderpool, Jr.
 Half Mention: C. H. Philips
 Hors Concours: W. C. Renwick

UNIVERSITY OF ILLINOIS:

First Mention: R. W. Sloan
 Mention: C. R. Blum, T. E. Berger, H. R. Fisher, G. A. Galaway, E. T. Jauch, R. Temple
 Half Mention: P. Campagna, E. R. DeZurko, H. J. Harders, F. W. Horn, A. Kouzmanoff, D. J. Nacht, O. W. Pierce, C. M. Pulley, E. W. Smith, L. S. Soucek, G. F. Schreiber
 No Award: 3
 Hors Concours: E. S. Balodimas

UNIVERSITY OF NEBRASKA:

Half Mention: K. D. Eisenhart
 No Award: 1

UNIVERSITY OF NOTRE DAME:

Half Mention: B. J. Eilers
 No Award: 6

UNIVERSITY OF OKLAHOMA:

Mention: G. M. Small
 Half Mention: J. N. Boaz, T. B. Ensich, K. L. Gabel, P. H. Harris, C. J. Vahlberg
 No Award: 3

UNIVERSITY OF PENNSYLVANIA:

Mention: D. H. Cauffman, D. A. Wallace, II
 Half Mention: W. E. Bricker, J. M. Brown, C. H. Convery, J. G. Hutchison, D. McGoodwin, R. M. Price
 No Award: 1

YALE UNIVERSITY:

Mention: R. J. Smith
 Half Mention: R. E. Anderson, R. J. Barr, Jr., F. M. London, Jr., R. B. Picking, C. H. Scott, C. B. Walbridge, R. O. Warren
 No Award: 5

CLASS A ESQUISSE-ESQUISSE IV

A COMMON GRAVE FOR THE VICTIMS OF A DISASTER

AWARDS

106 DRAWINGS SUBMITTED

CARNEGIE INSTITUTE OF TECHNOLOGY:

Half Mention: W. C. Livingston, J. Sill, J. F. Thomas

CATHOLIC UNIVERSITY OF AMERICA:

Mention: A. J. Miller
 Half Mention: J. E. Dundin

PENNSYLVANIA STATE COLLEGE:

Mention: E. H. Burgener

PRINCETON UNIVERSITY:

Mention: J. H. Finch
 Half Mention: C. C. Taylor

UNIVERSITY OF ILLINOIS:

Half Mention: C. E. Donath, G. W. Gray

UNIVERSITY OF PENNSYLVANIA:

Mention: J. G. Jones

YALE UNIVERSITY:

Half Mention: L. A. Johnson

UNAFFILIATED:

NEW YORK CITY AND VICINITY:

Mention: F. Wehrle



FIRST MEDAL—D. BAKER

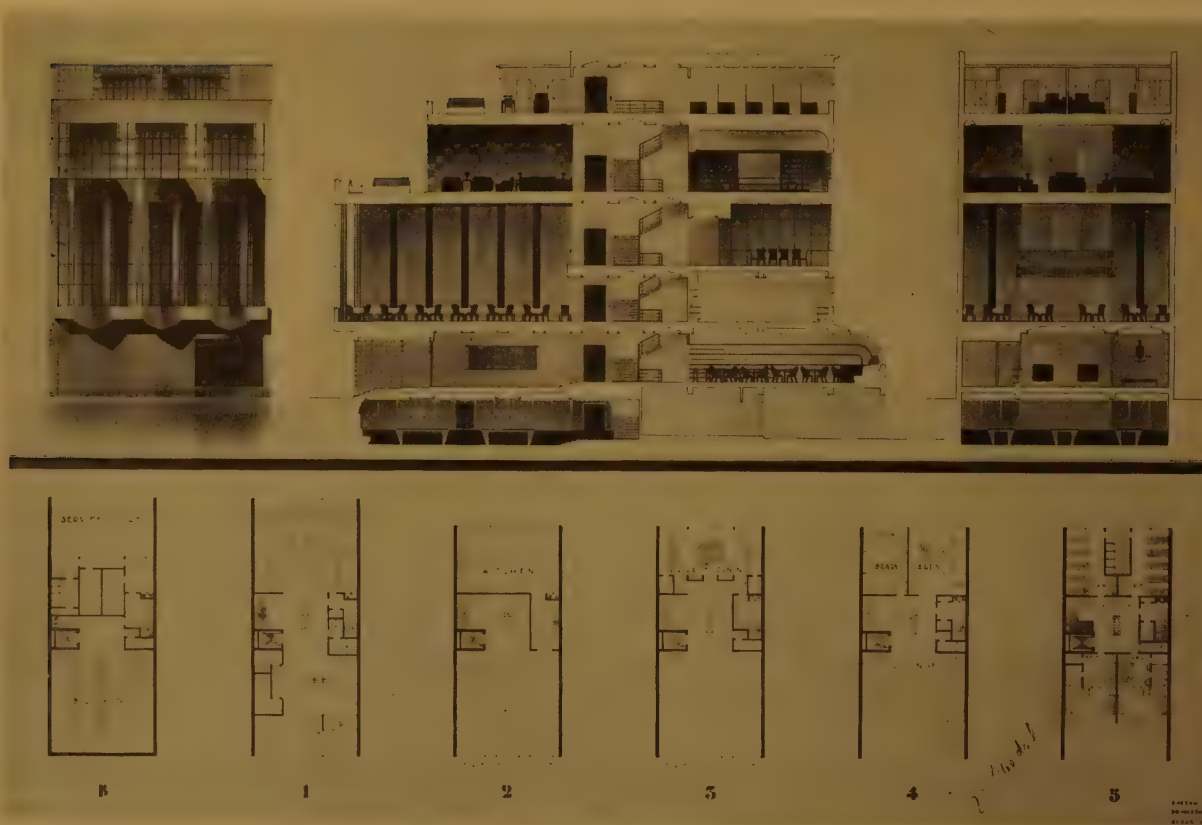


FIRST MEDAL—P. E. FALKENSTEIN
CLASS A PROJET III—AN ALUMNI CLUB

MARCH . 1938



SECOND MEDAL—C. B. WILLITS



SECOND MEDAL—B. ROMBERGER

CLASS A PROJET III—AN ALUMNI CLUB

MARCH • 1938



Second Medal
R. C. Koelle
Class A Project III
March 1938

SECOND MEDAL—R. C. KOELLE



Second Medal
J. D. Murphy
Class A Project III
March 1938

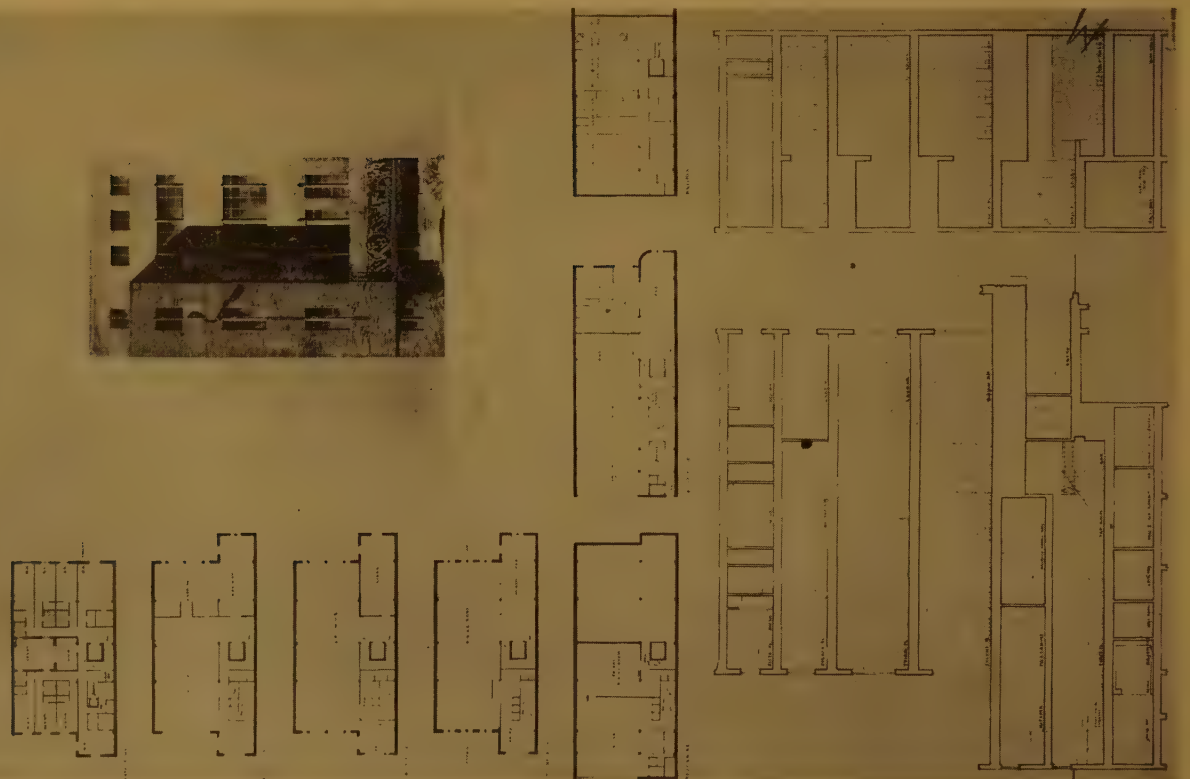
SECOND MEDAL—J. D. MURPHY

CLASS A PROJET III—AN ALUMNI CLUB

MARCH . 1938



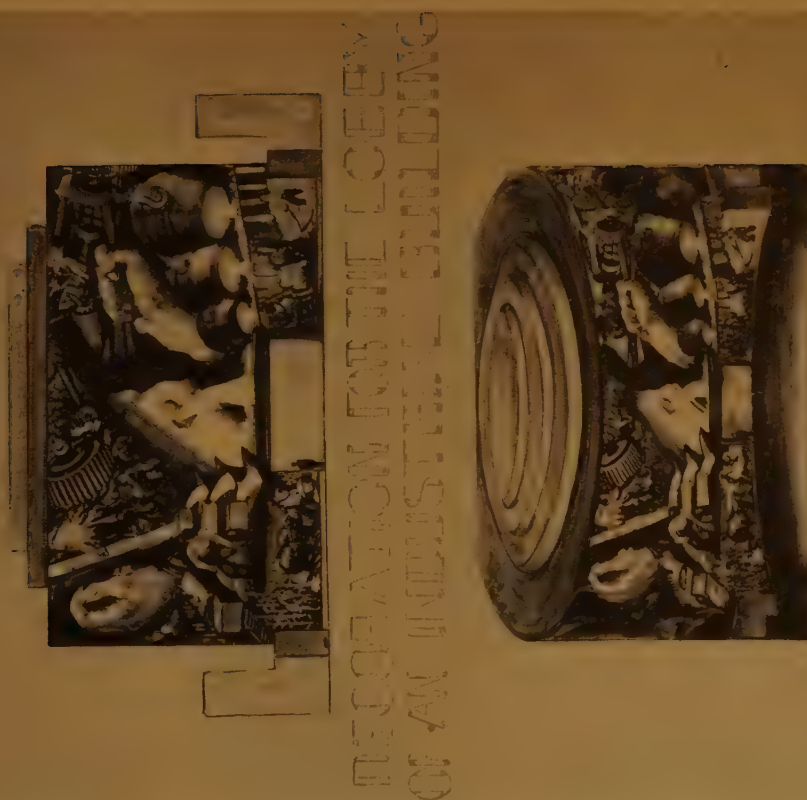
SECOND MEDAL—J. A. BORRECA



MENTION—J. RANSHOFF

CLASS A PROJET III—AN ALUMNI CLUB

MARCH • 1938



FIRST MENTION—F. H. NORRIS



DECORATION FOR THE LOBBY OF AN INDUSTRIAL BUILDING.
TO BE EXECUTED IN GLASS MOSAIC AND SIMPLIFIED LOW RELIEF SCULPTURE IN STAINLESS
SHEET STEEL, PARTS OF WHICH WILL BE RAISED AND ILLUMINATED FROM THE BACK.

FIRST MENTION—N. B. WHEELER

MURAL DECORATION PROGRAM III—DECORATION
FOR THE LOBBY OF AN INDUSTRIAL BUILDING

MARCH . 1938



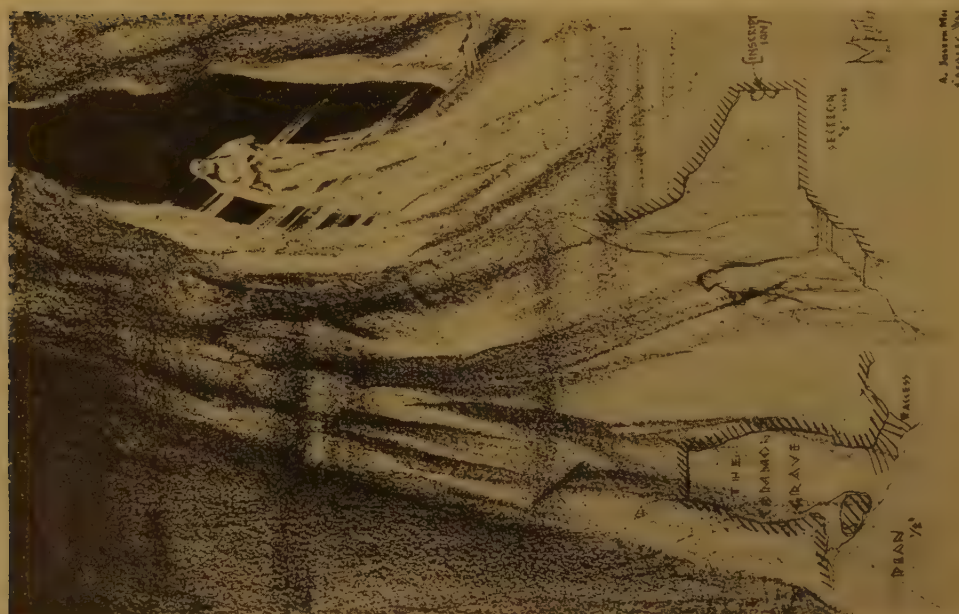
..Decoration for the Lobby of an Industrial Building .. to be painted in fresco..



PROGRAM III
L. TRISSEL: MURAL
PROGRAM III—DECO-
RATION FOR THE LOBBY OF AN
INDUSTRIAL BUILDING
MURAL DECORATION PROGRAM III

FIRST MENTION—L. TRISSEL

MURAL DECORATION PROGRAM III—DECORATION
FOR THE LOBBY OF AN INDUSTRIAL BUILDING



MENTION—A. J. MILLER

CLASS A ESQUISSE-ESQUISSE IV—A COMMON
GRAVE FOR THE VICTIMS OF A DISASTER

MARCH . 1938

THE BULLETIN OF THE BEAUX ARTS INSTITUTE OF DESIGN



MENTION—J. G. JONES



MENTION—J. H. FINCH



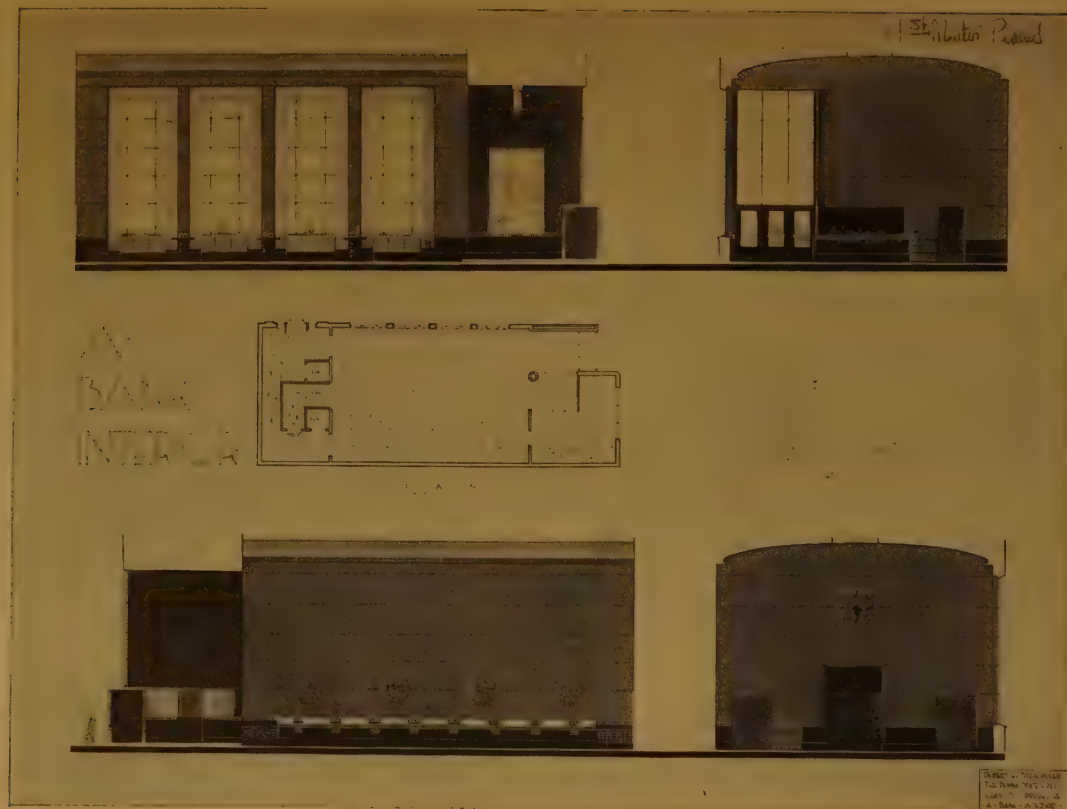
MENTION—E. H. BURGNER



MENTION—F. WEHRLE

CLASS A ESQUISSE-ESQUISSE IV—A COMMON
GRAVE FOR THE VICTIMS OF A DISASTER

MARCH . 1938



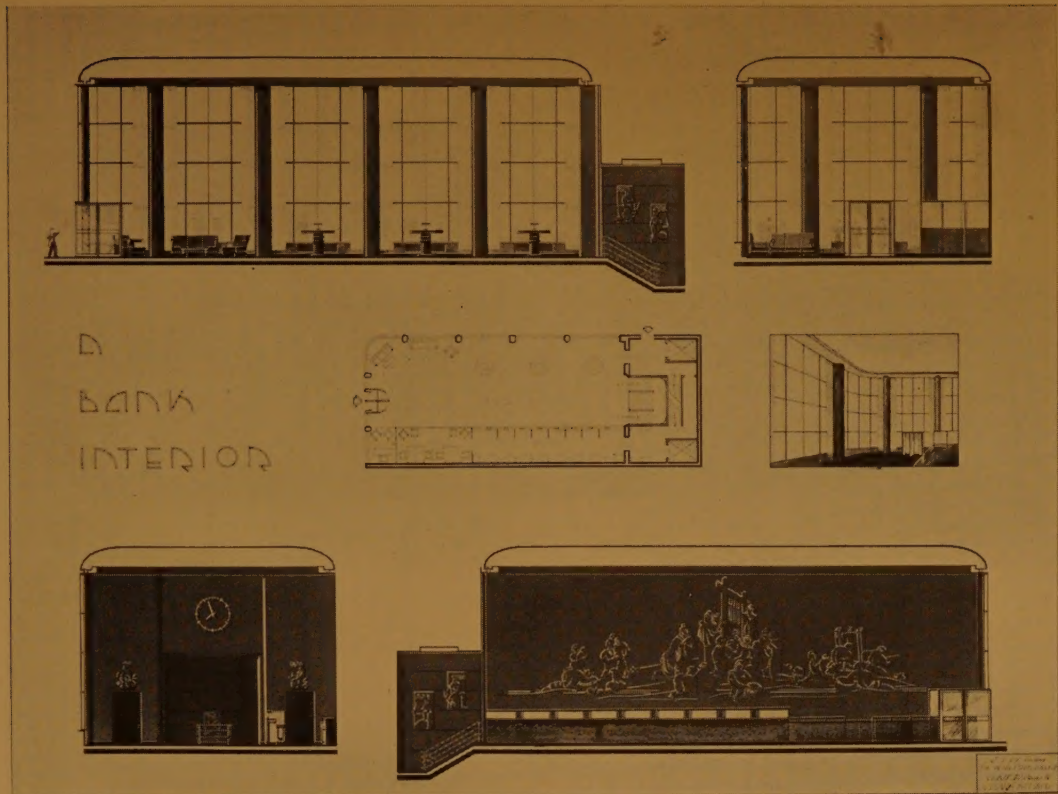
FIRST MENTION PLACED—R. H. STRASMYER



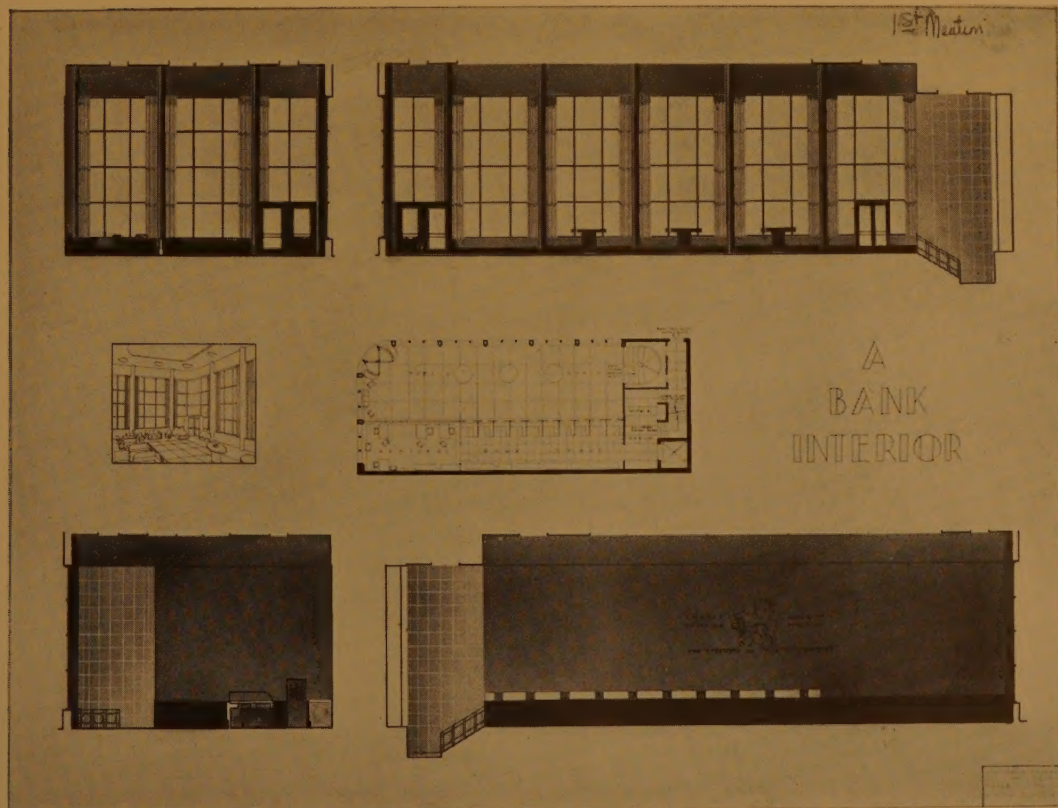
FIRST MENTION PLACED—J. H. HUDSON

CLASS B PROJET IV—A BANK INTERIOR

MARCH . 1938



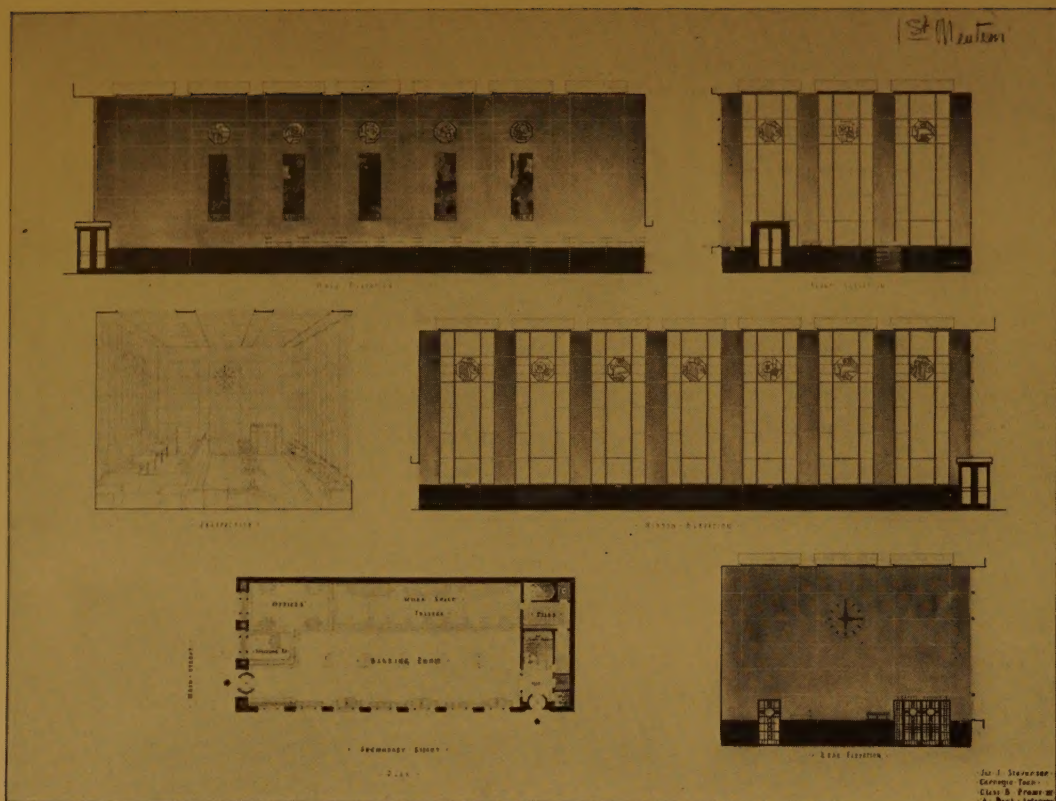
FIRST MENTION PLACED—J. L. THORNE



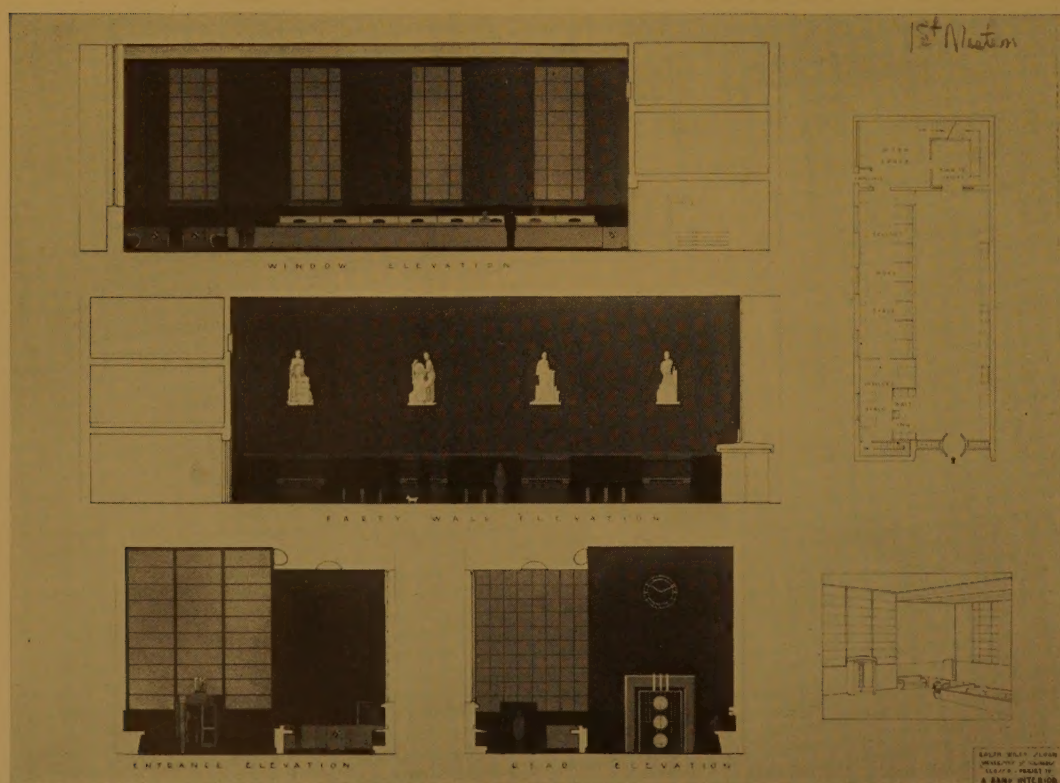
FIRST MENTION—C. D. KREMER

CLASS B PROJET IV—A BANK INTERIOR

MARCH . 1938



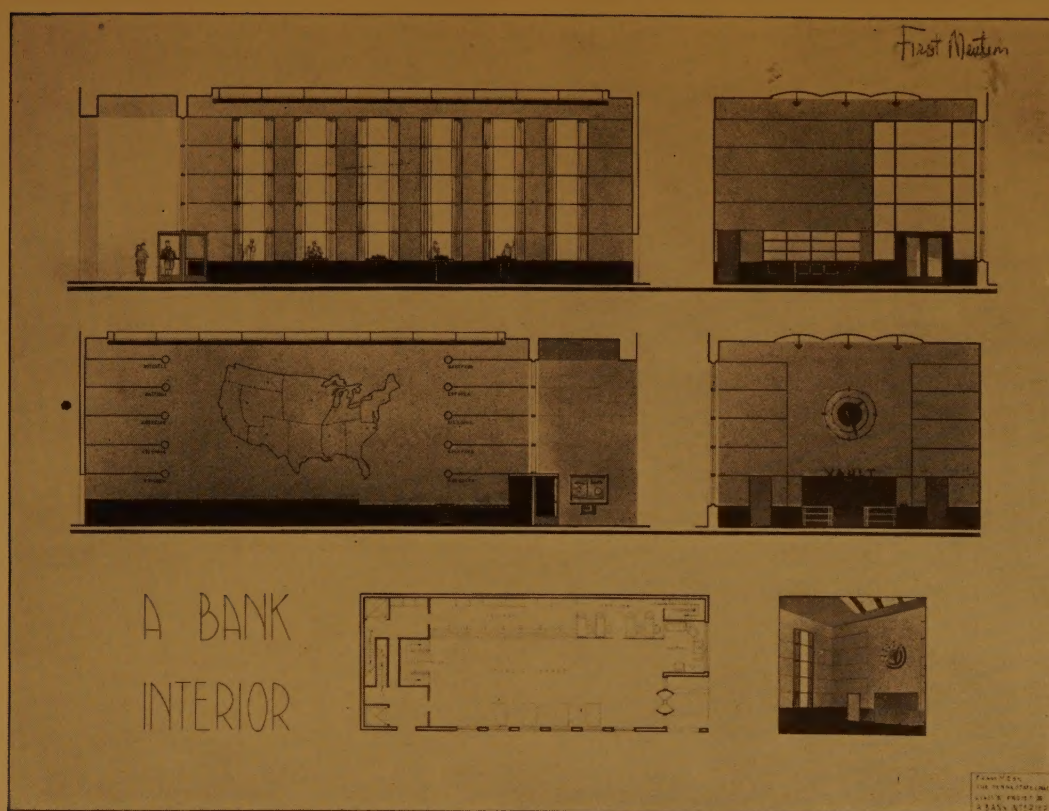
FIRST MENTION—J. J. STEVENSON



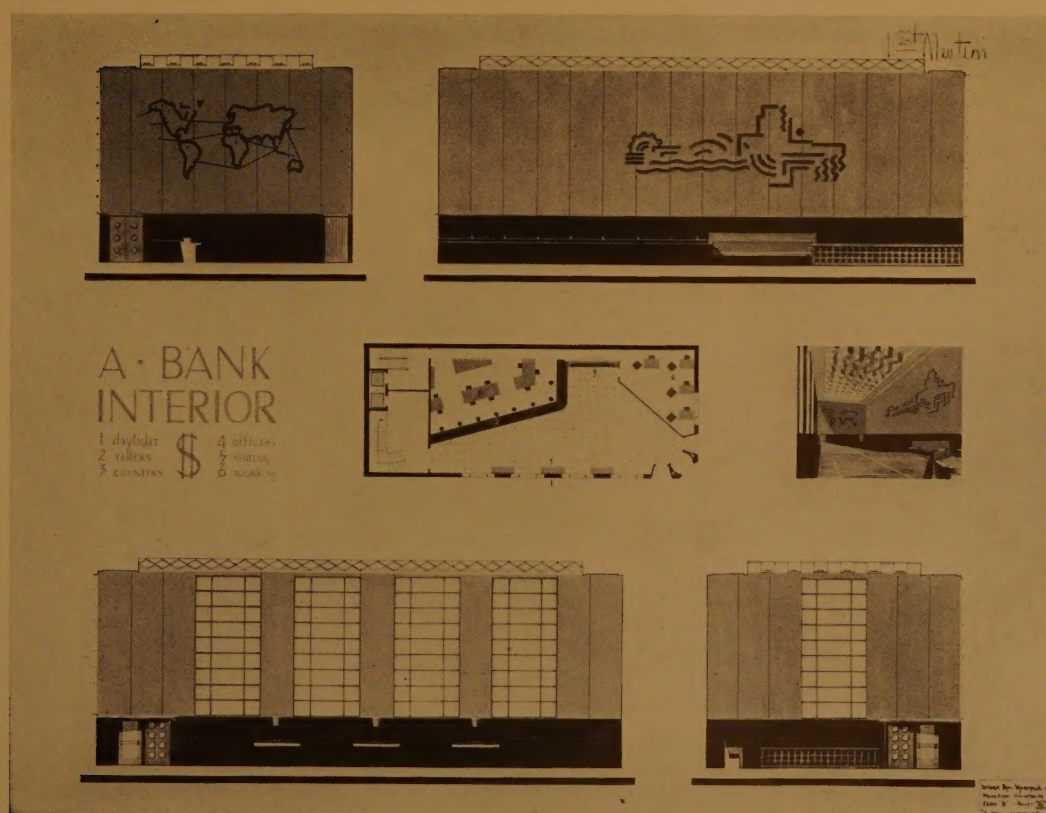
FIRST MENTION—R. W. SLOAN

CLASS B PROJET IV—A BANK INTERIOR

MARCH . 1938



FIRST MENTION—F. M. EBY

FIRST MENTION—W. D. VANDERPOOL, JR.
CLASS B PROJ IV—A BANK INTERIOR

MARCH . 1938

